AIRS, GLEES,

AND

CHORUSSES

IN A NEW

Grand Ballet Pantomime of Action,

CALLED

RAYMOND and AGNES;

OR, THE

CASTLE OF LINDENBERGH.

Composed by Mr. FARLEY.

Now performing at the THEATRE-ROYAL COVENT-GARDEN.

LONDON:
PRINTED BY T. WOODFALL, No. 104, DRURY-LANE,
FOR T. N. LONGMAN, PATERNOSTER-ROW.

1797.

[PRICE 6*d*.]

BRITISH MUSEUM

CASTLE OF ANDENBERGH

OR THE

MAID OF AGNES;

CALLED

The Bold Protestant of Agion.

IN A NEW

CHORUSSES

AND

AIRS, &c.

IN order to ſhape the Epiſode of *Raymond* and *Agnes*, from the romance of the MONK, for dramatic effect, the ſituation in which the Counteſs (ſtep-mother of Agnes) is placed in the cottage, according to the romance, is now occupied by AGNES. Another variation occurs in making the NUN, whoſe SPECTRE appears, the *mother* of *Agnes*, and former Counteſs of Lindenbergh.

The progreſs of the ſtory will occur in the following ſcenes.

BALLET

BALLET,

RAYMOND and AGNES;

OR THE

CASTLE OF LINDENBERGH.

SCENE I. *A Gothic library in the caſtle of Don Felix.*—Raymond diſcovered at his ſtudies, is interrupted by the entrance of Don Felix (his father) who informs him it is his wiſh he ſhould go upon his travels.—Theodore, his favourite domeſtic, intreats to accompany him.—After which the ſcene changes to

The outſide of a caſtle.—Theodore takes an affectionate leave of his favorite (Annette).—Several ſervants enter, preceding Don Felix, Raymond, and a holy father of the Church—Raymond receives their benedictions, and departs on his journey, accompanied by Theodore.

Scene. *Madrid; with a view of an hotel and a convent.*—— PROCESSION of NUNS and FRIARS—CHORUS. (See page 11) Agnes, the daughter of Count Lindenbergh's departure from the convent—

convent—Raymond and Theodore enter, order refreſhments from the hotel, and proceed on their journey, under the guidance of Claude, one of a banditti infeſting the neighbouring foreſt.

Scene, *A foreſt—midnight, with a diſtant hovel.*—Enter Baptiſte (one of the banditti) diſguiſed as a woodman—The carriage with Raymond and Theodore breaks down—Claude, pointing to the hovel, informs them they may there find ſhelter for the night.

Scene, *A nearer view of the hovel.*—Baptiſte is ſeen to enter it.—Raymond and Theodore are conducted in by Claude and Baptiſte.

Scene, *Inſide of the hovel.*—Maugerette and her child are diſcovered. Raymond and Theodore are introduced by Baptiſte—Theodore is ſhewn to his room by Maugerette—Robert and Jacques (ſons to Baptiſte) enter armed, making a ſervile obedience to Raymond, who is conducted to his chamber by Robert.

Scene, *The bed room prepared for Raymond.*—Maugerette wiſhing to preſerve the life of Raymond from the aſſaſſins, conveys a pillow ſtained with blood upon his bed, thereby to inform him of his danger—ſhe conceals herſelf—Raymond re ires to reſt, but is prevented by finding the bloody pillow and ſtruck with horror, falls into a ſwoon—Robert enters—

enters—Attempts to murder him—Is prevented by Maugerette—and Raymond, at her requeſt, retires.

Scene, *The Lower Apartments of the Hovel.*—Robert informs his father and brother of the ineffectual attempt on the life of Raymond; who is brought in by Maugerette—A knocking is heard without—Agnes (who has been alſo benighted in the foreſt) is led in by Claude, attended by ſervants—Supper is prepared—Opiates are mixed with the wine—Agnes drinks, and falls into a ſlumber—Maugerette begs Raymond not to drink, but to put on the ſemblance of ſleep—Baptiſt ſends Robert and Jaques to ſecure the ſervants, who have retired; and ſuppoſing Raymond at reſt, prepares to murder him—Raymond ſeizes him, and Baptiſt falls by the hand of Maugerette—who points out a ſecret avenue; through which ſhe, taking her child, Raymond and Agnes eſcape, followed by Theodore.

Scene, *Inſide of Lindenbergh Caſtle.*—The mother of Agnes, the late Counteſs, pourtrayed in the habit of a Nun.——The Count diſcovered viewing the picture with agitation—kneels to implore forgiveneſs for the murder.—Agnes brought in by Raymond, is introduced to the preſent Counteſs—ſhe becomes enamoured of him, offers him her picture, which he rejects with ſcorn.

Scene,

Scene, *The Chamber of Agnes*—Portrait of a Nun, with a wound upon her breaſt, a lamp, dagger, and a roſary on her arm.——Agnes enamoured of Raymond, enters, and prepares to draw his Portrait—Raymond entering unperceived, throws himſelf at her feet, and obtains a promiſe of her hand—He requeſts an explanation of the picture of the bleeding Nun.—She informs him (in a Song), ſee page 12, 'tis the reſemblance of a Spectre which haunts the Caſtle every fifth year.—The Count and Counteſs approach; and in anger order Raymond to quit the caſtle.

Scene, *The Outſide of the Caſtle*—Raymond, about to depart, is diverted by the ſound of Mandoline—a paper is lowered by Agnes from the Caſtle, containing a drawing of the Nun, with the following ſcrols.

" When the caſtle-bell tolls one,
" Expect me like this bleeding Nun."

Scene, *The outſide of the caſtle as before*—Raymond waitting for the appointed time—the clock ſtrikes one—the gates fly open—the apparition of the nun comes from the caſtle—Raymond (ſuppoſing it Agnes) follows in extacy—Theodore approaching, is met by Agnes in the habit of the nun—agitated by the apparent neglect of Raymond, they retire.

Scene,

Scene, *A dreary wood*—Raymond following the ſpectre (ſtill ſuppoſing it Agnes) attempts to embrace it when ſuddenly vaniſhing, a cloud riſes from the earth bearing the following inſcription:—

"*PROTECT the CHILD of the MURDER'D AGNES.*"

Scene, *The Mountains*—Robert, Jacques, and Claude (the Robbers) diſcovered at the grave of Baptiſte—Theodore and Agnes enter—Agnes is ſeized and borne into the Cavern.

Scene, *A wood*—Theodore and Maugerette meet Raymond and inform him of Agnes being ſeized by the Robbers—They haſten to her reſcue.

Scene, *Inſide of the Cavern*—The three Robbers caſt lots for the poſſeſſion of Agnes—ſhe becomes the prize of Robert—He attempts to ſeize her—She reſiſting, he aims a ſtiletto at her breaſt.—At this inſtant Raymond, Theodore, and Maugerette ruſh in—Robert falls by the Dagger of Raymond, Jacques by the ſword of Theodore--and Claude by a piſtol from the hand of Maugerette.

Scene, *The caſtle of Don Felix.*—Raymond preſents Agnes to his Father, who join their hands; and the piece concludes with

A FINALE SPANISH FANDANGO.

CHA-

CHARACTERS OF THE BALLET.

Don Raymond -	*Mr. Farley.*
Don Felix - -	*Mr. Hawtin.*
Count Lindenbergh -	*Mr. Cranfield.*
Theodore - -	*Mr. Simmonds.*
Baptiſte, Robert, Jaques } three Robbers	*Mr. Delpini.*, *Mr. Follet.*, *Mr. Blurton.*
Claude (a poſtillion,) likewiſe a Robber of the gang	*Mr. Simpſon.*
Counteſs of Lindenbergh	*Mrs. Follet.*
Agneſs (her niece) -	*Mrs. Mountain.*
Annette - -	*Miſs Burnet.*
Maugarette	*Madam. De la Croix.*

THE VOCAL PART BY

Meſſrs. *Grey, Linton, Street. &c.*

Mrs. Henley, Mrs. Caſtelle, Miſs Leſerve, &c.

CHARACTERS OF THE BALLET.

Don Raymond	-	Mr. Farley.
Don Felix	-	Mr. Hewitt.
Count Lindenbergh	-	Mr. Crawfield.
Theodore	-	Mr. Simmonds.
Baptiste, Robert, Jaques	three Robbers	Mr. Delpini, Mr. Fuller, Mr. Hurton.
Claude (a politillion,) like wife a Robber of the gang		Mr. Simpson.
Countess of Lindenbergh		Mrs. Fuller.
Agnes (her niece)	-	Mrs. Mountain.
Annette	-	Miss Burnet.
Marguerite		Madam. De la Cruix.

THE VOCAL PART BY

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Mrs. Henley, Mrs. Oldfield, Miss Leyton, &c.

AIRS, GLEES, and CHORUSSES,

IN

RAYMOND and AGNES.

CHORUS.

SOME yield their breath to hoary time
And others perish in their prime
But he whom death the longest spares,
Is but the witness of most cares.

AIR—AGNES.

FULL fifteen Years have paſt away
Since firſt within theſe walls,
Appeared the ghoſt, whoſe gliding form
The ſtouteſt heart appals.
Long time here nightly ſtalk'd this bleeding
NUN,
Her entrance at the awful hour of one!

II.

Her face ſhe'd veil, and on her arm
A chaplet ſtill appear'd,
One hand a burning lamp ſuſtain'd,
A dagger t'other rear'd;
O what amazement to behold the NUN,
When ent'ring as the midnight clock ſtruck
one!

III.

At chamber doors ſhe'd ſometimes ſtop,
And heave a piteous wail:
Now curſes deep wou'd ſhake the roof,
Now anthems ſoft prevail.

At length the ſpectre for a time ſeem'd gone
And ceas'd her viſits as the clock ſtruck one!

IV.

Now each fifth year, on May's fifth morn,
Still conſtant to the hour;
That door ſhe paſſes and deſcends,
The ſteps of yonder tower:
And then that Gothic hall ſhe'll croſs anon,
Juſt as the warning midnight bell ſtrikes one!

AIR

AIR—Agnes.

When warn'd this Caſtle to depart,
On me fond glances Raymond threw;
Love ſeiz'd for once a Parthean dart,
And gave him victory as he flew.

GLEE

GLEE—Muleteers.

BRING, bring the generous flaſk to cheer,
The weary, drooping Muleteer!
Thoſe Alps, whoſe tops in clouds are loſt,
Since break of morn with toil we croſſ,
O full of danger is the way!
The Wolf twice mark'd us for his prey;
With ſudden ſwell the torrent broke;
The winds with loudeſt fury ſpoke!

O bring the generous flaſk to cheer
The ſpirits of the Muleteer!
Bring too the Flagelot and Tabor,
To ſoothe the heart, and ſweeten labor,
The dance, the dulleſt mind will brighten,
The foot moſt weary it will lighten!

lara, lara, lol
lara, lara, lol!

Such

Such joy the ev'ning yet can give:
The day till twelve at night will laſt,
And when in merriment 'tis paſt,
We've only one day leſs to live!
Your ſmiles, ye Damſels, too ſhall cheer
The ſpirits of the Muleteer!

lara, lara, lol,
lara, lara, lol,

FINALE.

STRIKE the lute's enchanting wires!
Every chord the dance inſpires!
In the briſk *Fandango* meeting,
And with ſmiles each other greeting;
The *Caſtinet* ſhall time our meaſure,
And the night diſſolve in pleaſure!

FINIS.

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